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CORREPTION IN HOMERIC SPEECH AND NARRATIVE

It is a familiar fact that there are considerable differences, metrical and linguistic, between the general narrative and the speeches of the Iliad and the Odyssey. I have recently stumbled on one which I have never seen mentioned, namely, that correption—by which I mean here the shortening of a final long vowel or diphthong before an initial vowel in the following word—is about twice as frequent in speech as in narrative.

A rough count of a few passages selected at random is sufficient to establish this. In Iliad 24 there are 63 cases of correption in 352 lines in narrative, and 188 in 452 lines in speech. 188 in 452 corresponds to 146 in 352, so that the numbers for 352 lines of each are, narrative, 63, speech, 146. In the Shield, Iliad 18. 468-617, 150 lines, all narrative, there are 20 instances, and in the first 150 narrative lines in Iliad 11 there are 35. In the first 150 lines in speech in Iliad 1 there are 65. In Odyssey 3 there are 166 lines in narrative, with 31 correptions. In the first 166 lines in speech in the same book there are 56. Lastly, in the first 310 lines of Odyssey 13 there are 151 lines in narrative and 159 in speech. The correptions are respectively 26 and 63.

The difference in the figures is striking, and one may be sure that in the old days, when German and Germanized critics were eagerly welcoming anything that could be used as anti-Homeric munition, it would have been made the basis of unfavorable inference, along with the now harmlessly exploded abstract nouns, iteratives, appellatives, and all the rest. The real explanation is much simpler, and becomes clear on a scrutiny of the individual correptions. It is this, that, while in speech all forms can be used which can be used in narrative, there are many words ending in a long vowel or diphthong which can occur only in speech. I do not attempt a complete enumeration of these latter; it will suffice to indicate some. Thus presents, futures and perfects are of course much more common in speech, and parts in the first and second persons are almost wholly confined to it. Single examples of numerous instances are *ζῶω, μένει, κεύθῃ, παρίσταμαι, -σαι, ἀνείρεαι, δύνανται, πέμψω, φύσει, μαχήσομαι, δαήσεαι, ὑποθήσεται, βέβληαι*. The imperative (including the infinitive so used, as *φάσθαι*) is similarly confined to speech, *ἴτω, φάσθω, φαίετω, φανήτω, φράσαι, φράξεν, ἔα*. Add the second person of the middle

aorist, as *ἔπλεν*, though this may be written *ἔπλε'*, the optative expressing a wish, as *βάλαι, δαίη*, and the pronouns, *ἐγώ, μοι, ἐμοί, μου, σοι, τοι*. The forms *κείνου, -η, -φ, -ω, -οι* belong to speech, with the exception of a few occurrences of the phrase *ἡματι κείνῳ*. So too do vocatives, *ὦ γόναι, ὦ φίλοι*, and interjections, *ὦ πόποι, ὦ μοι, ὦ μοι ἐγώ*. There are besides many words ending in long vowels or diphthongs which are more common, some of them much more common, in speech than in narrative. Examples are *δή* and *ἐπεί*. Many others may be discovered by any one who will take the trouble to count occurrences in Gehringer's Index Homericus.

But a distinction has to be noted. There is speech which is colloquy and in which the first and second persons are prominent. The speeches in the great Quarrel in Iliad 1 or in the Farewell of Hector and Andromache in Iliad 6 are instances. In such cases correption abounds. And there is speech which is merely the poet's narrative of past events put into the mouth of an actor in the epic drama, as Glaukos's story of Bellerophon in Iliad 6, Nestor's of the Pylian raid in Iliad 11, or the Apologoi in the Odyssey. In these passages correption is, as we should expect, reduced to the proportions we observe in narrative generally.

Differences between speech and narrative have occasionally been commented on, and have even been used in support of a theory of the origin of epic poetry. Mr. Drewitt, in *The Classical Quarterly* 2.94 ff., suggested on a consideration of certain phenomena that "originally, Greek epic was for the most part limited to narrative and similes". Later, as in the Odyssey and what used to be known as 'Odyssean' parts of the Iliad, there was "a preference for all kinds of mimetic work: plain narrative was much reduced, and the simile practically atrophied". A priori, such a mode of growth seems anything but probable, and the difference remarked between the two Homeric epics is certainly susceptible of a simpler explanation. But all that need be insisted on here is this, that, in any investigation of the difference between the language and the verse of speech and those of narrative, it must be remembered that a prime cause is to be found in the multitude of words and forms which are the exclusive or the almost exclusive property of speech, or which preponderate in it. Other causes there may be, but in tracing differences this one must

not be overlooked. A complete exhibition of its effects would be an interesting exercise which some young student may be induced to undertake.

St. Andrews, Scotland.

A. SHEWAN.

INTERPRETATIUNCULAE

I *Back to the Farm and Back to Religion*—Horace, Carmina 2.15

The difficulties of Horace, Carmina 2.15, are well known. In submitting the Ode to reexamination I make bold to remind the reader of Horace's exaggerated fondness for contrast. The contents of the Ode, arranged to bring out the contrasts, are as follows:

- | | |
|--|--|
| a Destruction of agriculture by extension of landed estates (1-10). | a In the good old times it was not so (10-12). |
| b Then private wealth was small; | β the public, great (<i>commune magnum</i> , 13-14). |
| b ¹ Then there were no spacious private residences with colonnades (14-16); | β ¹ <as now there are>. |
| b ² <i>Nec</i> (a period is to be set after <i>Arcton</i>) <i>fortuitum spernere caespitem leges sinebant</i> (17-18). | β ² but bade to beautify the towns at the public cost (of β), by adorning the temples with new stone (<i>et</i> is explanatory: see Classical Philology 8.305) |
- The laws (what laws?) forbade to disregard the 'fortuitous turf'.

Two or three puzzling questions remain.

(1) Is 'fortuitous turf' in contrast with (i) spacious private residences, or with (ii) the temples in the towns (β²)? If with I, *caespitem* means a thatch-of-turf; if with II, it stands for (1) a rustic shrine or (2) a domestic altar. If we bear in mind Eclogue 5. 66 ff., where Vergil's, not Theocritus's, shepherd-swain comes upon four altars in the woods (see the second main discussion, II, below, page 163), we may conclude that *caespitem* is in contrast with an *aedes* of the town. As for the possibility of an altar in a private house belonging to the town, that supposition, often as it has been made, seems to me excluded by the context, and even the rustic shrine seems scarce admissible.

(2) What are the laws to which Horace refers? In the first instance, i.e. with *sinebant*, not necessarily laws at all, but 'the law', *mos maiorum*, or unwritten law. Later, with *iubentes*, *leges* must, however, be taken distributively of 'the laws'. Indeed, *leges iubentes* seems perfectly clear, for we know enough of acts of the Senate and of the municipalities providing for the construction or the repair of public buildings and temples. We might also take for granted specific acts forbidding the disregard <and removal> of rustic shrines. But for rustic shrines one would rather think of *leges loci*, religious sanctions appertaining to a locality. Such local sanctions were, I take it, involved in the sale of the site of Carthage to Queen

Dido (Aeneid 4. 213), for Iarbas, the vendor, was a typical *devot*, and would scarcely have failed to reserve the local religious sanctions from any *exauguratio* on Dido's part.

But whether we interpret *caespitem* of a rustic shrine or of a private altar, Horace will be getting away almost entirely from the subject of his Ode, for here we have him in a laureate function, writing to further Augustus's Back to the Farm policy. Did not Horace and Vergil virtually belong to an Enrichment of Rural Life Commission? Has not Mr. Lloyd George been promoting in England a similar movement to break up the large holdings and advance small farming? Fortunately, we have another treatment of this theme by Horace, in Carmina 2.18.23-28:

quid quod usque proximos revellis agri terminos et
ultra
limites clientium salis avarus? pellitur
paternos
in sinu ferens deos et uxor et vir sordidosque
natos?

Here we see how, by infraction of old right or old custom, if not of some old law of the glebe, the *cliens*, or peasant proprietor, who felt himself as in some sort *adscriptus terrae*, was driven out of his small holding by his—*patronus*.

We are now in position to interpret the last two stanzas of 2.15:

In the olden time individual wealth was scant; the common wealth large. Private citizens used not to have northward-facing porticoes <so large as to be> measured by the ten-foot pole.

Nay, the law forbade <the *patronus*> to disregard <and remove his client's> ramshackle (*fortuitum*) hut-of-turf, but bade <the townsmen> to beautify their towns at the public charge, and the temples of the gods with new stone <instead of building palatial villas>.

In the last stanza Horace adds to the Augustan doctrine of Back to the Farm, or Leave the Client on the Farm, the neat implication that the imperial restoration of temples is also a return to the practice of the good old times.

Be it permitted to add a few notes.

Horace got his suggestion for the use of *fortuitus* from the Epicurean dogma of the *fortuitus concursus atomorum*. In the Epicurean philosophy, of which Cicero had been the great terminologist and Horace was a devotee, 'fortuitous' implied more than accidental or disorderly (*sine ordine*), casual, irregular, adventitious. It implied motion out of right lines, the swerve, crooks and zigzags. Thus the *fortuitus caespes* was a 'crooked' or 'ramshackle' thatch, thatch being understood, as the Romans understood *lectum*, not only of the roof, but of the entire stading of the peasant.

The difficulties raised over 'new stone' have come from the oversubtlety of the interpreters. We are to understand neither the new stone (marble) nor rare stone, but simply the fresh building material used in making restorations.

II *The Four Altars of Vergil, Eclogue 5*

Apropos of the reference above to Eclogue 5.66 ff. I would venture the suggestion that the locality of the four altars was a *tescum*. If the reader will turn up the contexts in which this old religious term is used, and lay due weight on Varro's augural phrase *templum tescumque*, he will, I hope, agree with my suggestion that the four altars stood one in each airt and had for their object to terminate (or eliminate) the augural coordinates. The two fire altars, dedicated to Apollo, will have marked the East and West (South?). The other two, allotted for the nonce to Daphnis, will have been 'open' altars, *sive deo sive deae*, standing North and South (West?). If the conjectural identification with a *tescum* of Vergil's rustic locality provided with four altars is right, we gain evidence for the derivation of *tescum* from the root of *tepor* (so von Planta, in Walde).

Note may be made here of the fact that in the Hindu ritual the fire-penitent, or *tapasvin*, built four fires, one in each airt, accounting the sun overhead as a fifth. In view of the correspondency of Latin *flamen* with Sanskrit *brahmán* (so Kretschmer, Einleitung, page 127; I accept also *flamen: flagrat*, after Mommsen, Römische Geschichte I^o.166), the likeness between the locality where Vergil's shepherds sacrificed and the usual *locus adorationis ac paenitentiae* of the *tapasvin* is striking. As for the Indo-European sky-sun-fire worship, it is inescapably demonstrated by the cognates of Latin *deus*. Though it is considered nowadays methodical to make the least of, most to disparage, all the evidence for proethnic sacral matters, this is to disregard the accumulating evidence of prehistoric archaeology (why not say palaeology?). But it is above all to proceed recklessly as regards the evidence of the *deus-sept*. Religion had gone a long way toward its higher developments before the Indo-European word for the bright-sky (**dyēus*) became generalized in the concept of 'god' (*deus, Diespiter*).

III *Favete Linguis*

The following illustration may be of service to classical teachers when occasion arises for explaining *favete linguis* or *εὐφρανεῖτε*. It is drawn from the Ātapatha Brahmana, 2.2.2, 19-20, in Eggeling's—somewhat wooden—version:

19. Now, attendance on (or, the worship of) that consecrated fire means (speaking) the truth. Whosoever speaks the truth, acts as if he sprinkled that lighted fire with ghee <melted butter>; for even so does he enkindle it: and ever the more increases his own vital energy, and day by day does he become better. And whosoever speaks the untruth, acts as if he sprinkled that lighted fire with water; for even so does he enfeeble it: and ever the less becomes his own vital energy, and day by day does he become more wicked. Let him, therefore, speak nothing but the truth.

20. Now the kinsmen spake unto Aruṇa Aupaveṇi, "Thou art advanced in years; establish thou two fires". He replied, "Speak ye not thus! be thou a restrainer of speech; for he who has established the fires must not speak an untruth: let him rather not speak at

all, but let him not speak an untruth. Worship, above all, is truthfulness".

The religious silence of the Greek and the Roman ritual had for its object to prevent the utterance of words of ill omen, or so we have always understood. In the Vedic ritual the object of the religious silence was to prevent the utterance of untruth, worst obstacle of all to the right performance of the ritual act.

UNIVERSITY OF TEXAS,
Austin, Texas.

EDWIN W. FAY.

REVIEWS

East Christian Paintings in the Freer Collection.

By Charles R. Morey. [Volume XII, Part I, University of Michigan Studies, Humanistic Series]: New York: The Macmillan Company (1914). Pp. xiii + 86, with 13 plates (10 in color) and 34 illustrations in text. \$2.50.

A noteworthy feature of this book, that affords particular satisfaction, is its handsome reproduction of primary material. The ten miniatures which the author publishes are in color, whereas the plates of the manuscript covers are photographs, since they have already been given in color in the work entitled Facsimile of the Washington Manuscript of the Four Gospels in the Freer Collection (The University of Michigan, 1913, Introduction by C. R. Morey). There are, moreover, four tables in the text that summarize the rather complex evidence discussed.

The first section of the book consists of a comprehensive analysis of Klimax iconography. Two miniatures on parchment from a manuscript of the Klimax suggest the discussion. The Klimax, or Heavenly Ladder, was the work of St. John (525-c.600), an abbot of Mt. Sinai, 'Ο τῆς Κλίμακος, 'He of the Ladder'; the genitive was Latinized into Climacus, by which name the Eastern Father is recognized in the West. It consists of thirty *gradus*, or 'rungs', dissertations on the several monastic virtues developed in the attainment of ascetic perfection.

The first miniature, the best preserved in the entire book, is a portrait of St. John. The second depicts two monks essaying the heavenly progress under the benediction of the author-saint. Mr. Morey not only gives the description and criticism of these paintings, but enlarges upon all extant miniatures of the Klimax theme. Adducing various criteria, such as simplicity of composition, a tendency manifested in Byzantine art in the twelfth century, and relying upon the colophon signature of the scribe Theoctistus, identified in a dated manuscript of the monastery of St. John the Baptist at Constantinople, Mr. Morey dates the Freer miniatures about 1130. They thus belong to a transition period in Byzantine art. They also exhibit a distinctive style that may be the mark of a school, although this is a matter into which the author hesitates to enter.

The second section of the book presents eight miniatures from a manuscript of the Gospels, that may have

contained some forty pictures originally. These are portraits of the Evangelists John and Mark at their writing desks, and pictures following the Descent from the Cross, a work of exceptional merit, namely, the Descent into Hell, the Doubting of Thomas, Christ and the Holy Women, and the Madonna and Saints. The pages of the codex that give the indices of the Gospels of Mark and John are also reproduced. In the discussion of these paintings the author assembles a great quantity of information on a variety of subjects suggested by the composition and detail of the themes, such as the symbols of the Evangelists, the Inspiration motif, the presence of angels, the gates of Hell, hieratic symmetry, the origin of the 'tender' Virgin type, etc. Following this, he analyzes the criteria that he has adduced, and dates the miniatures in the second half of the twelfth century, at the same time giving an estimate of their place and value in Byzantine art.

The last section of the book is devoted to Coptic art. Mr. Morey enlarges upon his description of the painted panels of the Washington manuscript of the Gospels, containing the portraits of the Four Evangelists, in the Introduction to the Facsimile referred to above. His criticism is highly technical, revealing the distinctively Coptic processes. An apparent value of these paintings is that they inform us of the impression of the Egyptian Church regarding the features of the Evangelists. St. Mark follows the conventional 'Paul'-type, as previously argued by Strzygowski, and this may be significant when one recalls the traditional connection between St. Mark and the See of Alexandria. The argument on the date of the panels is close, and, on the whole, convincing, being determined by the criticism of four several examples and all the details thereof. The date is declared to be the first half of the seventh century. The portraits on the book-covers are thus first examples of fully developed Coptic style, resulting from an evolution produced by the reaction of oriental Egypt against Hellenistic formalism, when mystic symbolism, divorced from reality, vanquished materialism expressed even in the abstract beauty of the Byzantine.

It is superfluous to point out that in Mr. Morey's publication we have a source book, and source books on Byzantine and Coptic art are exceedingly rare. A feature of the book is the astonishing amount of information imparted within so few pages; but its especial value lies in its discriminating criticisms and ingenious and comprehensive discussions amplifying the entire field of Christian art of the East.

WESTERN RESERVE UNIVERSITY, CLARK D. LAMBERTON.
Cleveland, Ohio.

Porta Latina. A Reading Method for the Second Year; Fables of La Fontaine in a Latin Version. By Frank Gardner Moore. Boston: Ginn and Co. (1915). Pp. xviii + 62 + lxii. 75 cents.

In this reader for the second year Professor Moore has laid great stress upon the object which teachers

by the Direct Method have chiefly in mind—training the beginner to follow the meaning of the Latin in the Latin order. He writes in the Preface (vi):

One should think of the phrases and clauses just as they come to the ear, with a limitation which ought not to embarrass any listener, namely, that one must remember what has been said, but can only imagine what is to come next. The reader who looks ahead and then comes back, is forming a habit fatal to any success in handling the Latin sentence.

Mr. Moore's Introduction (xi-xviii) cannot fail to stimulate the pupil's appreciation of the artistic form of the fable, which the author likens to a play, and to encourage an intelligent interest in the means which the fabulist employs to obtain his effects. But the principle aim of the Introduction is to suggest the proper attitude for understanding the Latin easily and surely. The text (33 pages) should furnish about the right amount of material for a term's reading. The fables are very choicely turned—if I may presume to say so—and preserve not a little of the grace and spirit of the original. It follows that they are exceedingly readable and amusing, and no second year class could find Latin a dull subject while *Porta Latina* was in their hands. The notes are short and judicious, and so devised as to make the learner do a certain amount of thinking for himself. They should be a real help toward building up a feeling for idiom and sentence-structure. The author has kept his principles steadily in view and tries always to make the reader see the phrase or clause as a whole and relate it properly to what has gone before. A good feature is the increasingly frequent use of Latin in the notes. The Vocabulary gives the common meanings as well as the special ones immediately required. Etymologies too are given, and quantities are marked (so also in the text). The thorny problem of gender is treated with great fullness in an Appendix of 15 pages. The rules for gender as determined by form are followed by "general rules" based on meaning, and these by a section on mobile, common, and epicene nouns. The lists under each head are arranged in rimed accentual verses for memorizing. This Appendix, intended "for ready reference and gradual absorption", is perhaps rather a stiff dose to be swallowed in a single term, in addition to the reading and translation, but probably no teacher will regret its inclusion in the book. It would be an excellent manual for the pupil to have by him all through the course, and I for one should like to see it reprinted as a separate pamphlet, so that it might be more widely available for both High School and College students.

Mr. Moore has tried an interesting experiment in the matter of punctuation. Besides the ordinary marks he has made use of a new one wherever "the public reader before a large audience would make longer or shorter pauses, to mark clearly the framework of a clause, to set off a phrase, to accentuate a contrasted word, etc. . . ." (v). To show the effect of this device I print Fable 6.

Vas Pictile et Vas Ferreum

Vas ferreum amīcō suō, vāsi fictilī, cum iter prōposuisset, hoc "Benignē!" inquit, "domī melius ad focum manebō. Nam ita sum fragile, ut ex istō itinere vix frustum mei reditūrum sit. Tibi autem, cui cutis dūrior, nāllam videō causam quā proficiscāris." Cui illud "Ego" inquit "te defendam; si quid tibi minābitur, me interpōnam, ut saluum sis." Persuāsit; profecta sunt tribus utrumque pedibus claudicandō, cum, ubicumque aspera via erat, alterum in alterum se impingerent. Itaque, quamquam amīcissima erant et sine querēla, post centum ferē passūs ab alterō fictile vāstracum comminūtumque est. Proinde, ne nobis quoque tale quicquam accidat, aequalibus tantum nōs sociatē coniungāmus.

The idea seems to me a very good one, but I am not quite sure that the multiplication of points may not rather vex than aid the reader. I hope my doubt is unfounded, and shall be glad to learn how the page impresses the youngster for whom it is intended. I have often felt the desirability of some graphic indication of word-groups, as an aid to reading aloud with expression, and I venture to borrow Mr. Moore's fable to illustrate one way in which it might perhaps be managed:

Vas ferreum amīcō suō, vāsi fictilī, cum iter prōposuisset, hoc "Benignē!" inquit, "domī melius ad focum manebō. Nam, ita sum fragile ut ex istō itinere vix frustum mei reditūrum sit.

Tibi autem, cui cutis dūrior, nāllam videō causam quā proficiscāris". Cui illud "Ego" inquit "te defendam; si quid tibi minābitur, me interpōnam, ut saluum sis". Persuāsit; profecta sunt tribus utrumque pedibus claudicandō, cum, ubicumque aspera via erat, alterum in alterum se impingerent.

Itaque, quamquam amīcissima erant et sine querēla, post centum ferē passūs ab alterō fictile vāstracum comminūtumque est. Proinde, ne nobis quoque tale quicquam accidat, aequalibus tantum nōs sociatē coniungāmus.

Porta Latina is not jerry-built, but is written con amore. The author has had in mind a definite kind of school-book which he wanted to make, and he has not only made it carefully and well, but he has really produced something that young people will be delighted to read. It was a happy thought to lay the wit and humanity of La Fontaine under contribution, and no doubt many Schools will be glad to find a place for the Fables in their curricula.

The publishers deserve a word of commendation for the elegance with which they have produced the little volume.

STANFORD UNIVERSITY.

B. O. FOSTER.

The Auxilia of the Roman Imperial Army. By G. L. Cheesman. Oxford: at the Clarendon Press (1914). Pp. 192. \$1.75.

The *auxilia* of the Roman army was that branch which was levied upon the subject communities, as opposed to the legions of Roman citizens and the allies furnished by the semi-independent native rulers

upon the borders of the Empire. This particular branch of the imperial service, as organized by Augustus and developed in the first two centuries of our era, is the subject of special treatment in a treatise by Mr. G. L. Cheesman, Fellow of New College, Oxford. The sources of information are scattered and varied. Most important among them are the *diplomata militaria*, small bronze tablets inscribed with a list of the privileges granted to veteran soldiers. These tablets were issued to the soldiers only after service of twenty-five years or after their discharge. For the *auxilia* in Egypt occasional papyri offer information. Inscriptions other than the *diplomata*, the historians of the Empire, the Digest, the sepulchral reliefs of veteran soldiers, and other monumental sources, such as the column of Trajan, give evidence upon different phases of the subject.

The scientific demands set by the broken character of the sources for this study are severe. The requirements include patience in the collection of evidence and keenness in extracting every ounce of information out of the materials once gathered. These qualities must be balanced by good judgment in avoiding the tendency to overdraw on one's stock of information, especially where the evidence is thin and the questions which arise are important and interesting. Mr. Cheesman has met these exacting requirements exceedingly well in the essay before me. Moreover, he has been able to place the development of the auxiliary service in the framework of the Empire so that the essay, though necessarily technical and confined in scope, has distinct touches of that "universal historical interest" which the author claims for the subject in his Introduction.

In a brief Introduction Mr. Cheesman covers the development of the army during the later Republic and its division into legions, recruited from Roman citizens, and auxiliary troops (light infantry and cavalry), levied upon the provincials who did not have the franchise. He then sketches the changes made by Augustus and the disappearance of the independent units, under their clan chieftains or native rulers, during the first century.

Section I deals with the strength and organization of the auxiliary troops. Augustus was the organizer of this dual system, of legions of *cives* and the *auxilia*, adapting to the Empire's needs the military practices of the later Republic. The weeding out of the independent units mentioned above is explained as a part of the general centralization in political life in the Empire. This section includes much detail upon the size and titles of the auxiliary regiments, conditions of service, and the relations of the *auxilia* to the legions. The author estimates the total number of the *auxilia* in the time of Vespasian as 180,000. He disagrees with von Domaszewski's view (in *Die Rangordnung des Römischen Heeres*) that the staff of officers in the regiment of *auxilia* were, wherever possible, supplied from the legions. According to

Mr. Cheesman, the officers were men who had risen from the lower ranks of the auxiliary regiments.

The second section discusses the recruiting and distribution of the *auxilia*. Convincing evidence is presented in opposition to the accepted theory that it was the imperial policy to use the auxiliary regiment in a province other than that in which it was recruited. Apparently the regular practice was to recruit in the local and neighboring provinces for service in that province, except after serious revolts which involved the *auxilia*.

Section III deals with the use of the *auxilia* for war and frontier defence. A distinction is made between the first century system, which was an era of imperialistic expansion, and the practise in the second century after the death of Trajan, when the policy was that of maintaining the existing status. In the first century the troops were so disposed as to be able to take the offensive quickly. Their quarters were temporary. In the second century came the establishment of the troops in permanent *castella* along the natural and artificial boundaries. Section IV, upon arms and armour, contains much detail, taken chiefly from grave reliefs and other monuments. Despite marked variations there was general uniformity of equipment in the imperial service. This section is followed by a sketch of the breaking of this military system in the third century, due to the infiltration of barbarians into the Empire.

The book is completed by two Appendices. The first is an attempt to give the names of the regiments known in every province in the years 117-161 A. D. I miss, in the list for Egypt, the Legio XXII which appears in Egypt until the Jewish war of 132-135 A. D. (see Paul M. Meyer, *Das Heerwesen der Ptolemäer und Römer in Aegypten*, 154). Meyer's excellent work is nowhere used, at least nowhere referred to, by Mr. Cheesman. Appendix II gives a list of the auxiliary *alae* and *cohortes* by provinces with the place of their enlistment. Here I miss the *ala Astyrum* (see Meyer, *Heerwesen*, 151, note 535).

UNIVERSITY OF WISCONSIN.

W. L. WESTERMANN.

Über Reimwortbildungen im Arischen und Altgriechischen: eine sprachwissenschaftliche Untersuchung. Von Dr. Hermann Güntert. Heidelberg: Winter (1914). Pp. X+258.

Perhaps it was for greater vividness that some one first made up the word *squench* out of the more conventional *quench* and *squelch*. At any rate, this *squench*—if so the word originated—is a fine example of Reimwortbildung. This influence may alter any part of the word; it might have been more appropriate to call the results Assonanzbildungen, but there is no need to quarrel over terms.

Since the phonetic laws have become fairly well established, the tendency of investigators is to devote

themselves to the influences which disturb the working of these laws, such as haplology, dissimilation, vowel leveling, and the like. Rarely, however, is the attempt made to gather together all the instances of a given phenomenon into one place, and to draw conclusions as to when and how it may be expected to occur, and how far it operates, in other words, to get a general view of it. The treatise under review attempts to perform this service for the Reimwortbildungen, especially in the Indo-Iranian and ancient Greek fields, with an excursus into Latin and German. This is followed by a chapter on Folgerungen und Ausblicke, and a final excursus on the name of the Indo-European Thunder-God. Detailed indices add to the usability of the book.

Let us take a few examples. The Sanskrit *crāh*, 'Morgen', may be connected with Latin *crās* and Avestan *sūr-am*, 'früh am morgen', and therefore stands for **crar*, though as a matter of fact this form does not appear in those sandhi combinations where it is expected; the reason is that it has taken on fully the final sound of the sense-related *hyāh*, 'yesterday', in which the final is *s*, as appears from the Greek *χθες* (page 68). *Kraueiv*, 'die', is cognate to Skt. *kṣanōti* 'wounds', but what is *kraueiv*? The latter verb has as its present *kaiwa*, which is formed upon the root of *kamōvres*, 'die Toten', with regular phonetic change, as in *balwa*, of *μ* to *ν* before *y*. Then the aorist and perfect forms of *kaiwa* get their vocalism from *kreiwa*, and their *ν* from the combined influence of *kaiwa* and *kreiwa*: *ἐκρον*, *kaveiv*, *κέκονα*; cf. *ἐκταρον*, *κταρεiv*, *-εκτονα* (156-157).

Plectō, with its present in a *t* suffix, has reshaped to its own form two words of related meaning, *nectō* and *flectō*, neither of which has in other languages this suffix in the present tense stem (167-168). *Rāvus* has made over *grāvus* and *flāvus* to rime with itself (169-170). *Cumulus* was earlier **kol-mos* (cf. *culmen*), and has undergone the influence of *tumulus* (172).

These few samples show us that the results of such an investigation are wide-extending. The handbooks on etymology must undergo thorough revision: for consonantal variation in a given root, as between *l* and *r* in *coluber* and *curvus* (I refer to Walde, *Lateinisches Etymologisches Wörterbuch*², for this and the following), between stops of various kinds, as in the Skt. words for *heart* (Walde, s. v. *cor*), and the like, should rather be attributed to root contamination (as I prefer to call it), than to 'Indo-European doublets', which is, after all, merely a begging of the question. Stupendous consonantal groups are no longer to be posited as original forms for certain words, as for *spit* (*spty*!; cf. 61), *tongue* (**dlng̃hwa*; cf. 200), and *liver* (**lyēq̃wt*; cf. 201). Troublesome phonetic developments are by this process readily explainable, as in *nōltis* after *vōltis*, *lateō* after *paleo* (174). The radical vowels of the Greek comparatives in *-ov* (164-167) are in this way reduced to order. Ablaut monstrosities, such as Hirt's **onokt*, 'night', and

**odakru-*, 'tear' (Hirt, *Der Indogermanische Ablaut*, 130 and 137; cf. Güntert 66 and 201, and Sapir's paper in the *Spiegel Memorial Volume*) are eliminated.

Güntert's propositions are not new; they have been set forth incidentally to specific words or groups of words, many times, but no such thoroughgoing examination of the phenomenon has ever before been made. If a criticism were to be attempted, it would be that he has claimed our old friend Analogy for his own under a new name. Yet with all that, he has opened up such vistas in the linguistic field that even a casual glance reveals the greatness of the work yet to be done.

And it is this phase of the matter that I wish to emphasize. The problems of phonetics and etymology will always exercise a powerful fascination upon the inquiring mind, and we shall ever be reducing the territory of the unknown; yet that unknown ever remains so vast a field, that the scholar need not despair of making an advance upon our present knowledge. Even Güntert's careful examination is not without its gaps. There is no reference to the Heclean *hokrw* and the Elean *hokrw*, which betray clearly the influence of *hokrw*, nor to numerous other phenomena of the Greek numerals. Güntert's Latin examples are professedly only selections, yet we might look for *gena* (cf. *māla* and Greek *γεννα*; *Transactions of the American Philological Association*, 41, 8, n.), *premō*, *columba* and *palumba* (cf. Walde, s. vv.), *miles* (cf. *pedes* and *eques*; *T.A.P.A.*, 41, 8-9). That Gothic *hairtō* and *tuggō* are both *n* stems, and that *handus* and *fōtus*, *kinnus* and *tunpus*, which form natural semantic pairs, are all *n* stems, rests upon Reimwortbildung, but they do not happen to be listed in his Germanic examples. The Slavonic and Lithuanian words for *nine* begin with *d* in imitation of the words for *ten*; some similar influence seems to lurk in Lith. *debesis*, 'cloud' (cf. Old Bulg. *nebo*, Greek *νεφος*, which prove an original initial *n*). So also the initial *d* of the word for 'house' appears as *n* in Lith. *namai*. But these are enough to show that the examples are to be garnered everywhere, with profit to our scientific treatises on language.

This influence, call it analogy, or Reimwortbildung, or contamination (which is the reviewer's preference), as you will, is one which has already received full recognition in the matter of case and personal endings. In the history of suffixes it is not so well recognized; as a factor in the phonetics of roots it has had but a tithe of the respect which it deserves. Güntert has shown what possibilities lie in it, and we must look forward to a complete revision of the details of phonetics, of stem-formation, and of changes of declensional class, and an entire change in our attitude toward ablaut and the ablaut-bases, and the so-called 'root determinatives'. To doubt were to reveal one's linguistic nearsightedness.

UNIVERSITY OF PENNSYLVANIA.

ROLAND G. KENT.

CORRESPONDENCE

Mr. Wightman's spirited paper A Lee Shore, in *THE CLASSICAL WEEKLY* 9.130-134, seems to me one of the most interesting discussions you have printed. I agree with his definition of a lee shore, and with his interpretation of *deicerentur*, but can by no means accept his translation of *ancoris iactis*. Therefore I venture to propose another view which may be of interest to some of your readers.

When the eighteen cavalry-transports started, they were three days late and the officers in charge had, no doubt, a lively realization of the reception they were likely to get over in Kent, if Caesar had any further disappointment in connection with their work. When they were nearing their destination, a strong northeaster struck them. Some went about and scurried back to port. Others—can't we imagine the decurion, with his sword at the master's throat?—'carried on' in spite of the danger of snapping the mast or of foundering (*magno sui cum periculo*), and in spite of the fact that they were making leeway (*deicerentur*). There was shelter over on the British shore. Caesar's transports were anchored there. So it seemed that the cavalry-transports would be safe if they could hold on across the open stretch. But by the time they had arrived and anchored, the wind had shifted a point. The shelter was becoming less; and, while the army-transports were not yet in danger of filling because they rode light, the newcomers, being fully loaded, could not lie there. They cut their cables and ran to sea before it was too late. But during the night the wind continued to shift, and apparently all the army-transports went ashore.

Three pertinent questions naturally arise in connection with the above description. Why did some of the cavalry-transports turn back while others crossed to Britain? Aside from the possibility of force suggested above, difference of opinion among expert mariners as to proper action in emergencies is notorious. "Anchor, Hardy, anchor", said the dying Nelson. "Anchor!", said Nelson's successor; "It is the last thing I should have thought of!" Secondly, can a narrow strip of sheltered water become dangerous, and then either safe again or fatal, during the progress of a storm? It can, and anyone who knocks around in a sail-boat has experienced it scores of times. Finally, why did not Caesar's army-transports take warning in time and get away before it was too late? The answer to this is conjectural. My guess is that Caesar would not allow it. He did not expect the unusually high tide. Probably he had no conception of the danger to his transports and thought that it was better to run some risk than to have his army stranded in Britain with a few galleys drawn up on the beach as his only visible means of support.

Mr. Wightman makes a great deal of what he calls "the almost insuperable difficulty of getting up anchor while the transports were pitching and rolling", and complains that Mr. Holmes passes this by "without

one word of comment". What should they do but haul to port upon their stern line, and then slip both, and run?

BARRINGER HIGH SCHOOL,
Newark, N. J.

W. W. KING.

The Classical Club of Philadelphia

The Classical Club of Philadelphia held its 125th meeting on February 26, with 42 members present. The Club voted to establish a prize to be awarded annually to that student of the Secondary Schools of Philadelphia and Vicinity who, previous to entering College, shall pass the best competitive examination in Latin and Greek prose and poetry akin to the Latin prose and poetry included within the College Entrance requirements. In this examination great emphasis is to be laid on sight work. The paper of the evening, by Professor Charles Knapp, dealt with References to Painting in Plautus and Terence. Professor Knapp cited and critically discussed all the passages in both dramatists (one only exists in Terence) which either certainly refer to the art of painting, or may, with much probability, be interpreted as referring to that art. The general conclusion drawn was that in the time of Plautus and Terence the art of painting, and particularly mural painting, was sufficiently well known at Rome to make these references thoroughly intelligible to the miscellaneous audiences gathered at the presentation of the plays. This conclusion was used in particular in the interpretation of the much discussed passage, Plautus *Mostellaria* 832-840.

B. W. MITCHELL, *Secretary*.

Philadelphia Society for the Promotion of Liberal Studies

The sixth meeting of the Philadelphia Society for the Promotion of Liberal Studies was held on Wednesday evening, February 16, at Houston Hall, University of Pennsylvania. Professor John C. Rolfe, President, introduced Dr. Henry Osborn Taylor, of New York, who, in a delightful talk on The Fifteenth Century and the Middle Ages, traced the growth in classical knowledge during that period and showed how great was the ever-increasing contribution made by Greek and Latin to the philosophy, art, and literature of those centuries. After the lecture members and their friends enjoyed a social half-hour together. About two hundred persons were present. The third annual meeting of the Society will be held on March 25.

JESSIE E. ALLEN,
Secretary.

Classical Articles in Non-Classical Periodicals

- American Historical Association, Annual Report for 1913, Volume 1—Some Phases of the Problem of Provincial Administration under the Roman Republic, Frank Burr Marsh.
Athenaeum—Jan., (Walter Leaf, Homer and History; J. A. K. Thomson, The Greek Tradition).
Bibliotheca Sacra—Jan., The Text of Genesis XXXI, H. M. Wiener.
Dial—Jan. 20, Socrates and Lord Derby's Recruiting Scheme (Briefer Mention); "We Moderns" and the Broom, W. H. Johnson.
Independent—Jan. 17, The Three Sacred Tongues.
Journal of the New York State Teachers' Association—Feb., The Value of One Year of Greek, Anna P. MacVay.
Literary World—Jan. 6, The Origin of Tragedy = (W. Ridgeway, The Dramas and Dramatic Dances of Non-European Races in Special Reference to the Origin of Greek Tragedy).
Nation—Jan. 13, The Philologists and Archaeologists at Princeton.—Jan. 20, The University of Wisconsin Campaign for Latin (Editorial); (G. M. A. Richter, Metropolitan Museum of Art: Greek, Etruscan, and Roman Bronzes).—Feb. 3, "Preparedness" in Homer, J. H. T. Main [Od. 19, 13]; (H. W. Garrod, A Book of Latin Verse).
Poet Lore—Winter Number, Apuleius' Story of Cupid and Psyche in English Literature, Elizabeth H. Haight.
Saturday Review—Jan. 15, The Brutal Philistines.—Jan. 22, (A. H. Davis, Caesar and the Germans).
Sewanee Review—Jan., (C. T. Lewis and H. M. Kingery, Elementary Latin Dictionary).
Spectator—Jan. 29, Sortes Vergilianae [Aen. 6. 95 ff.; Graia urbs = Salomika]; (J. W. White, Scholia on the Aves of Aristophanes).
Times (London) Weekly Edition, Literary Supplement—Dec. 31, The Unwilling Civic [quotes Cleanthes].—Jan. 7, Euripidean Chronograms, D. S. Margoliouth; Aeschylus and the War, R. Arrowsmith.—Jan. 21, Euripidean Chronograms, The Reviewer.—Jan. 28, The Credibility of Homer = (Walter Leaf, Homer and History).
Times (London) Educational Supplement—Jan. 4, The Permanent Values: I—Jewish and Greek Ideals.
Times (London) Weekly Edition—Dec. 31, A True Empire: Pax Romana, Herbert Warren [quotes and translates Claudian, De Consulatu Stilichonis, 3. 150-161].
University of South Carolina, Studies in Philology.—Jan., [Charles Wesley Bain Memorial Number], Vocational Training, B. L. Gildersleeve; Notes on the Greek Present (Imperfect), W. H. Bocock; Thucydides vii. 75, C. F. Smith; Renderings of Some Odes of Horace, W. P. Trent; A Study of Nonnus, L. P. Chamberlayne; The Meaning of *Sistaria* as Applied to Terence's Comedies, G. K. G. Henry; A Type of Verbal Repetition in Ovid's Elegy, G. Howe.

Exhibits at Hunter College

At Hunter College, Lexington Avenue and 68th Street, New York City, there are several exhibits of interest to students of the Classics.

In Room 403 there are two architectural drawings on a large scale of the Sacred Precinct at Delphi—one a restoration and one a ground plan. They are the work of Mr. Richard Haviland Smythe, sometime University Fellow at the American Academy in Rome.

In Room 402 will be found a small collection of Greek and Italian building marbles.

In Room 39 are models of a Roman House, Camp, Villa, Shrine, the Forum, and other work of the classes in Roman Life.

All interested are invited to visit these exhibits at hours when the College classes are not in session in the rooms indicated.

The THOUGHT in the Subject Matter

It is truly said that even in Vergil classes a large percentage of the pupils feel that the Latin text was written solely as an exercise in forms and syntax. There is a very dim idea that the particular text—Caesar, Cicero, or Vergil—represents a contribution to the world's literature.

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